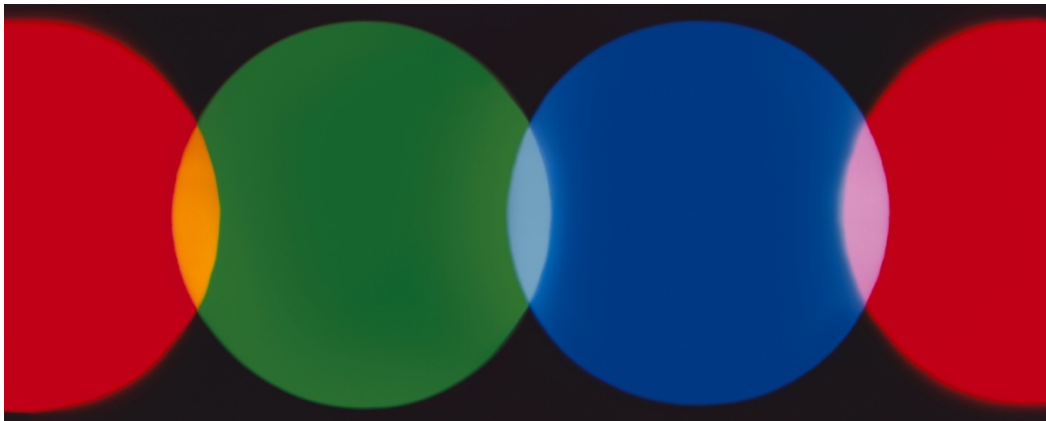


Garry Fabian Miller

MIDWINTER BLAZE

12 October – 20 December 2019

PRESS RELEASE:



A Lost Colour World, Light, water, Lambda C-print from dye destruction print. Edition of 3. 111.6 x 254cm (print size)

For the past thirty-five years Garry Fabian Miller has worked without a camera, making images entirely in the darkroom and using the techniques of early nineteenth century photographic exploration to experiment with the possibilities of light, as both medium and subject.

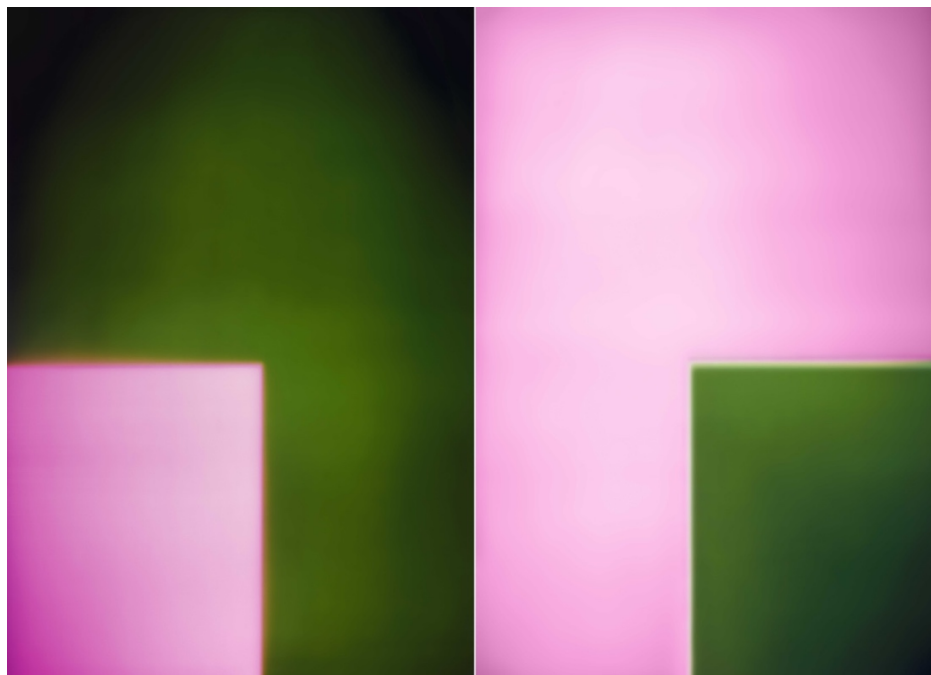
Since the mid 1980s Miller has patiently developed methods of passing light through coloured glass and liquid onto photographic paper, often using long exposures lasting anywhere between one and twenty hours to create his unique and luminous images. These techniques have earned Miller a deserved reputation as one of the most progressive artists working with photography today, a status marked by the Victoria & Albert Museum's support of his work over the past 30 years. This support found physical form in *Shadow Catchers*, the landmark 2010 exhibition devoted to camera-less photography, and continues in the museum's commitment to documenting the working practice of Miller's darkroom as a unique site of artistic production. The results of this - almost anthropological - engagement will be made visible in phase 2 of the V&A's new Photography Centre, planned to open in the spring of 2022, and proceeds in tandem with the museum's long term ambition to house the artist's archive.

The photographs that will be shown at Ingleby this Autumn are characteristically virtuosic meditations on colour and form but they also mark the end of an era as the artist battles with the extinction of the analogue materials in a digital age. Dwindling supplies of paper and chemistry and the increasingly fugitive nature of his life-learned methods see Miller embracing the perversity of his position in a final blaze of picture-making glory.

A new book, titled *BLAZE*, will be published to coincide with this latest body of work. The artist and writer Edmund de Waal introduces the new publication and comments:

Blaze is the word for manifesto – words and ideas to start a fire with. Blake's Songs of Innocence and Experience. Malevich's writings. Kandinsky on colour. I think of the blaze of "Die Fackel", the Torch, a blaze of red to set light to Vienna in the early part of the last century. Blaze is anger. And tenderness. And loyalty too: those emotions that are tinder-dry, unpredictable, unsearched-for and costly. The latest body of work by Garry Fabian Miller blazes.

Garry Fabian Miller will give the annual lecture of the Scottish Society for the History of Photography on Friday 15th November at the National Galleries of Scotland.



- *Midwinter Blaze* (parts 1-3), 2019, Light, water, Lambda C-print from dye destruction print, Edition of 3. 111.6 x 117.5 cm (print size each)

- *Memories lived in this place*, 2019. Light, water, Lambda C-print from dye destruction print 126 x 175.2 cm (print size)

Notes to editors:

Garry Fabian Miller was born in 1957 in Bristol and lives and works in Dartmoor. He has a reputation as one of the most progressive artists working with photography today. He gained international acclaim in the 1970's for his photographs of sky, land and sea, particularly for his series titled *Sections of England: The Sea Horizon* that were the first shown at the Arnolfini Gallery in 1979. Since 1985 he has made cameraless images, essentially abstract photography without camera or film, exploring the possibilities of image-making in works that continue to acknowledge the rhythms of nature and passing of the seasons. His work is held in many important collections internationally including Victoria & Albert Museum, London, UK; Kasama Nichido Museum of Art, Tokyo, Japan and Metropolitan Museum of Art, New York, USA. Recent projects include collaboration with Dovecot Studios, Edinburgh resulting in a tapestry made from his exposure *Voyage to the deepest darkest blue; white*, (curated by Edmund de Waal) Royal Academy of Arts, London and in spring 2020 his work features in the Grand Palais, Paris exhibition *The Meaning of Colours*.

BLAZE

140pp, 51 colour illustrations
Texts by Edmund De Waal and Alice Oswald
312 x 280 mm portrait
published by Ingleby, October 2019
GBP £45.00

Annual Photographer's Lecture

Scottish Society for the History of Photography
(SSHOP)
Friday 15th November, 6.00pm
Hawthornden Lecture Theatre
National Galleries of Scotland, The Mound,
Edinburgh